

New Music Concerts



1978-79 Season
program



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New and Forthcoming Publications, Graham Coles, editor

Violet Archer: *Oboe Sonata, Horn Sonata*

Thomas Baker: *Triptych—The Heavenly Song, Striation, Cynosure, Any Little Old Song*

John Beckwith: *Taking a Stand, Musical Chairs, Gas!*

Stephen Chatman: *Dandy Man, Slink, Four Preludes for Piano*

S. G. Eckhardt-Gramatté: *String Quartet No. 3*

Hugh Hartwell: *Resta di darmi noia, Waltz Inventions*

Jacques Hetu: *Symphonie No. 3, Piano Concerto*

Talivaldis Kenins: *Symphony No. 4*

Mieczyslaw Kolinski: *Concertino, Lyric Sextet, 3 Three Part Inventions*

Gregory Levin: *Seven Songs from Woyzeck, Crossroads for Clarinet and Tape, Dialogues*

François Morel: *Boreal*

R. Murray Schafer: *Patria I, Patria II, String Quartet No. 2,*

Enchantress, Train, Untitled Compositions 1 & 2, No Longer than Ten (10) Minutes, Canzoni for Prisoners

Harry Somers: *Three Songs, Piano Sonatas 1-5*

William Wallace: *Ceremonies, Diversions*

New Music Concerts

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New Music Concerts gratefully acknowledges the generous support of the Canada Council, the Ontario Arts Council, the Municipality of Metropolitan Toronto, the Toronto Arts Council and the Canadian Broadcasting Corporation.

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CAPAC: HELPING CANADIAN COMPOSERS CREATE NEW CANADIAN MUSIC.

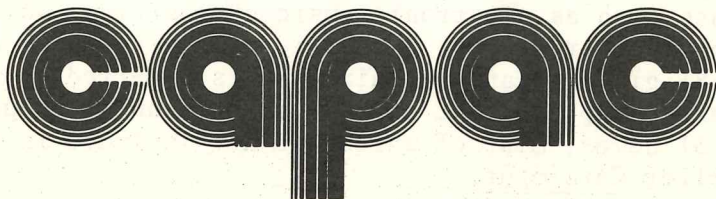
The Composers, Authors and Publishers Association of Canada — CAPAC for short — is a cooperative organization that exists to collect performing right royalties, and distribute them to their members.

It's a varied and surprising group of composers for whom we work — it includes Glenn Gould and Gordon Lightfoot, John Weinzwieg and Dan Hill, Norma Beecroft and Galt MacDermot, the writers for half a hundred rock bands and many of the composers whose work is being showcased in this series of New Music concerts.

CAPAC does its work quietly and efficiently, helping put some financial muscle behind Canadian music. The organization is involved in a variety of projects to help publicize Canadian composers, at home and abroad.

If you want to know more about CAPAC — and you should, if you really care how Canadian music is going to grow in the future — please call us. CAPAC exists to help Canadian composers create Canadian music.

The Composers, Authors and Publishers Association of Canada



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Some Notes on the Music of Finland

Although sources for ecclesiastical music and folk music go back nearly a thousand years, composed music in Finland begins with the sonatas, quartets, and concertos of Erik Tulindberg (1761-1814) and Thomas Byström (1772-1839), recently revived in the series Documenta musicae fennicae.

In the 19th century, despite periods of political unrest and subjugation, there were important advances in the form of a vast amount of folk music collection, the establishment of professional music studies, a national symphony orchestra, etc. The Catalogue of Finnish Orchestral Works and Vocal Works with Orchestra published in 1961 by TEOSTO, the Finnish Composers' Copyright Bureau, lists in its 123 pages works by 72 composers, ranging from Robert Kajanus (1856-1933), better known as a conductor, to Paavo Heininen (b. 1938) and including such widely known figures as Selim Palmgren (1878-1951), whose piano pieces earned him the nickname 'Chopin of the North', Yrjö Kilpinen (1892-1959), composer of artsongs, Aarre Merikanto (1893-1958), whose generation is credited with injecting a more European outlook into Finnish music in contrast to the folk-inspired styles of their forebears, and of course the celebrated Jan Sibelius (1865-1957).

Musica fennica by Timo Mäkinen and Seppo Nummi, published in Helsinki in the year of the Sibelius Centenary, 1965, incorporates commentary on some composers now in their fifties, and hints at developments such as electronic music composition, while Denby Richards' book The Music of Finland (London, 1968) gives as an appendix what is referred to as 'a nearly complete list of all living Finnish composers' -- 31 names, most of which are not included in the earlier Catalogue.

Finnish Music Today

Programme

Jarmo Sermilä, Guest Composer

LECTURE - with tape illustration

LIVE PERFORMANCES

MONODY (1971) by Jarmo Sermilä

Jim MacDonald - French Horn
Russell Hartenberger - Percussion

DISCANTUS III op.33 by Paavo Heininen
(1976)

David Tanner - Saxophone

KONSERTTO (1973) by Usko Meriläinen

Joel Quarrington - Double Bass
David Kent - Percussion

RUBATO op. 14 (1975) by Jukka Tiensuu
A Study for any Ensemble

Russell Hartenberger - Percussion
David Kent - Percussion
Jim MacDonald - French Horn
Joel Quarrington - Double Bass
David Tanner - Saxophone

JARMO SERMILÄ (b. 1939)

Jarmo Sermilä has been an active force in the field of Finnish contemporary music for many years. After beginning his musical career as a jazz musician (in which role he is still active from time to time) he felt the need to widen his scope and elected to study seriously at the Hämeenlinna School of Music. He followed this by compositional studies with Joonas Kokkonen and private studies in Prague. At the same time he graduated from Helsinki University where he studied musicology and literature.

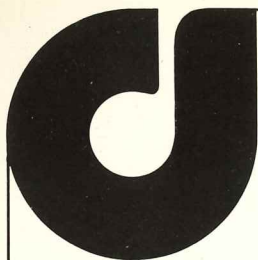
Besides composing, Sermilä has worked for the Finnish Music Information Centre and the Finnish Broadcasting Company, and is still responsible for organising many of Finland's musical activities.

Since 1973 he has been the artistic director of Finnish Radio's Experimental Music Studio, and since 1975 the President of the Finnish section of the ISCM. At the present time he is employed as composer-in-residence in his home town of Hämeenlinna.

Sermilä's compositional works include seven major works for orchestra, eleven chamber music pieces, several vocal works and four compositions of electro-acoustic music.

Discography:

- Love Records LRLP 57
Monody (Jarmo Sermila, horn; Edward Vesala, percussion)
- Scandai SLP 608
The Myth is Weeping Again
A Doll's Cry
(Electro-acoustic music)
- Odeon 5E062-34854
jazz



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*The unstruck drum of Eternity
sounds within me, yet my ear hears
it not.*

— Kabir

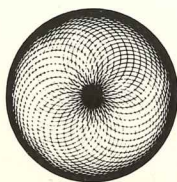
*There are so many things to be con-
sidered in a single note.*

— His Holiness Gyalwa Karmapa

*First you must make the music, and
then the music changes you.*

— Karlheinz Stockhausen

*Won't somebody tell me what
diddy-wah-diddy means?* — Trad.



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